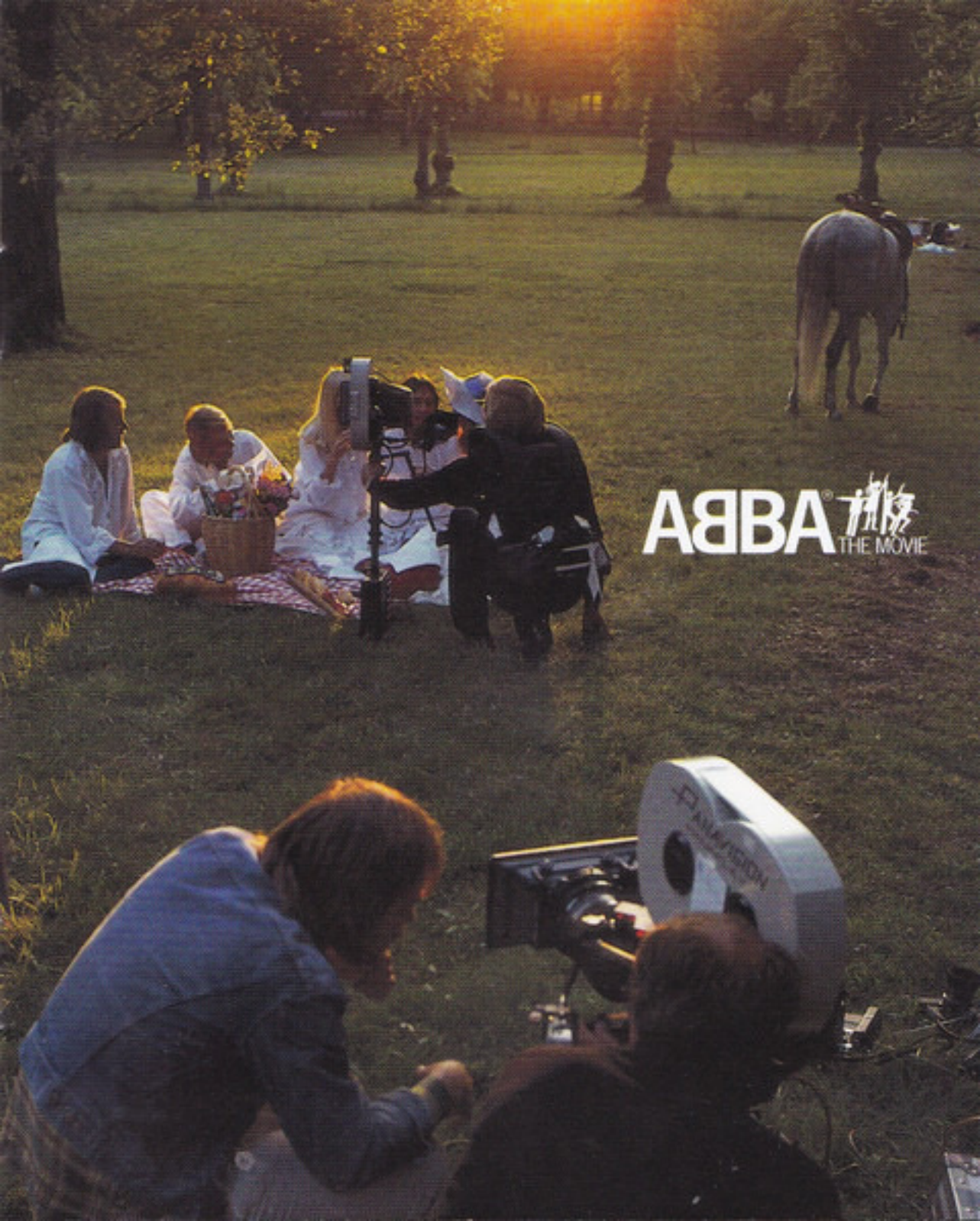
ABBA
THE MOVIE
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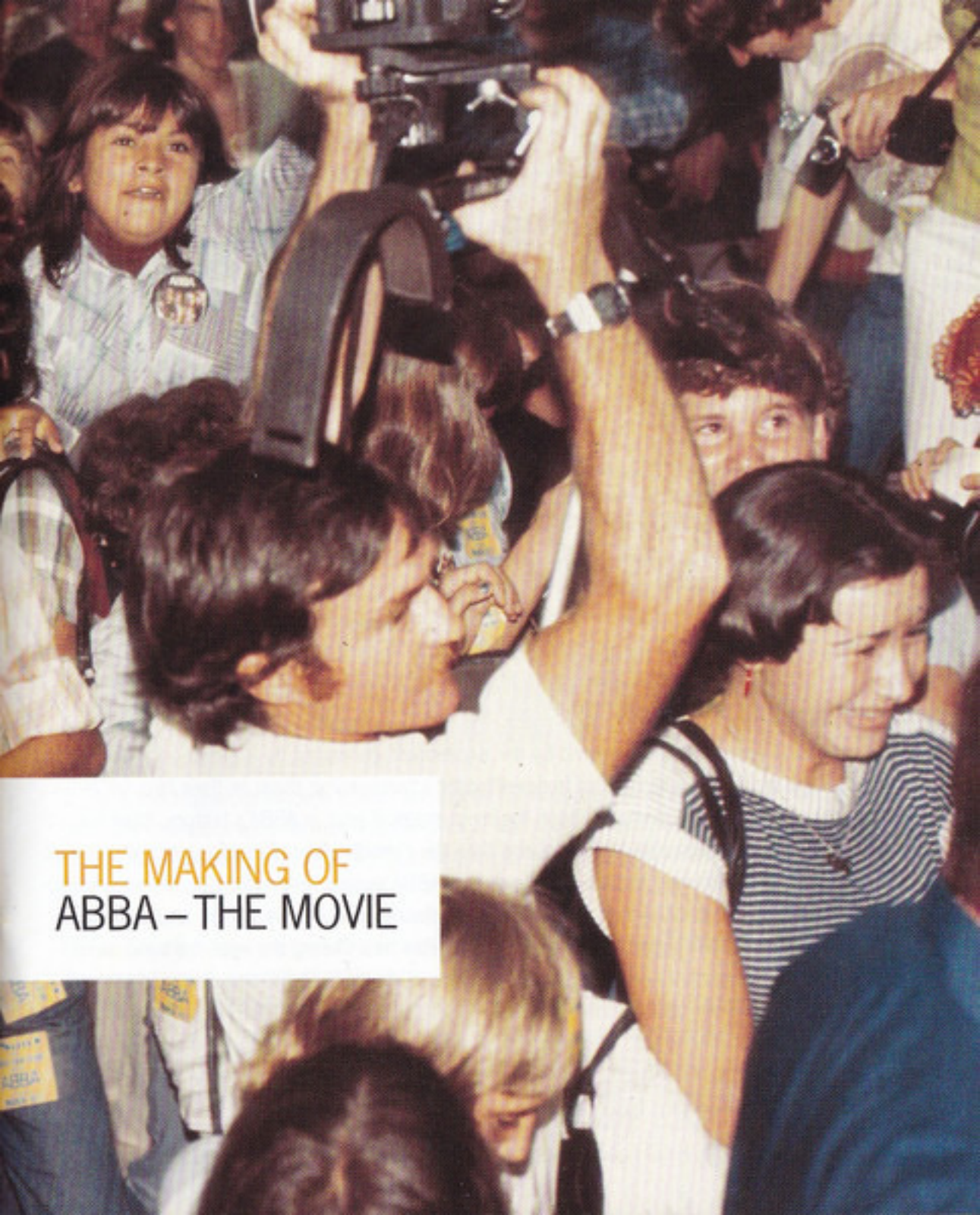


THE MAKING OF ABBA – THE MOVIE

"THE MADNESS BEGAN THE MOMENT THE GROUP STEPPED OFF THE PLANE IN SYDNEY"

OF THE MANY EXTRAORDINARY THINGS that happened to ABBA during their intense 10-year career, the two weeks they spent in Australia in 1977 must certainly rank among the most exciting and overwhelming. From the moment they stepped off their plane at the International Terminal of Sydney Airport at 9.15 p.m. on Sunday, February 27, until they left Australia on Sunday, March 13, it was as if the pressure would not let up for one single minute.

Not only had they 11 sell-out concerts to see through, but they also had to deal with the incessant attention from fans, media and others who wanted something from them – and, of course, the small matter of a big-budget Panavision motion picture, devised to depict the tour. Upon release in December 1977, the film had acquired the title ABBA – The Movie. This DVD sees the very first release of the film in this format, fully restored and with remastered surround sound.

When ABBA's tour of Australia took place, the four Swedes were at the peak of their popularity, at least if popularity is measured by the excitement generated by a group on a relentless journey to the top and the amount of frenzied hysteria surrounding them as their fans fall in love with them. 1976 had, perhaps, been the most magical year in ABBA's history. After the international breakthrough with 'Waterloo' and then the consolidation of that success with songs such as 'SOS' and 'Mamma Mia', the year had seen ABBA turning into nothing less than a worldwide phenomenon. To this day, for example, 1976 releases such as 'Fernando' and 'Dancing Queen' rank among their biggest and most recognisable hits. During the year the band were subjects of ambitious television specials in Sweden and West Germany, and a special taped in Australia attracted more viewers than the 1969 moon landing. "Best Of"-collections broke sales records in the UK and Australia, while the Arrival album marked the band's peak achievement in terms of catchy, straightforward pop. The anticipation generated by this intense interaction between ABBA and their fans had created a feverish buzz that would now culminate on the 1977 tour of Australia.

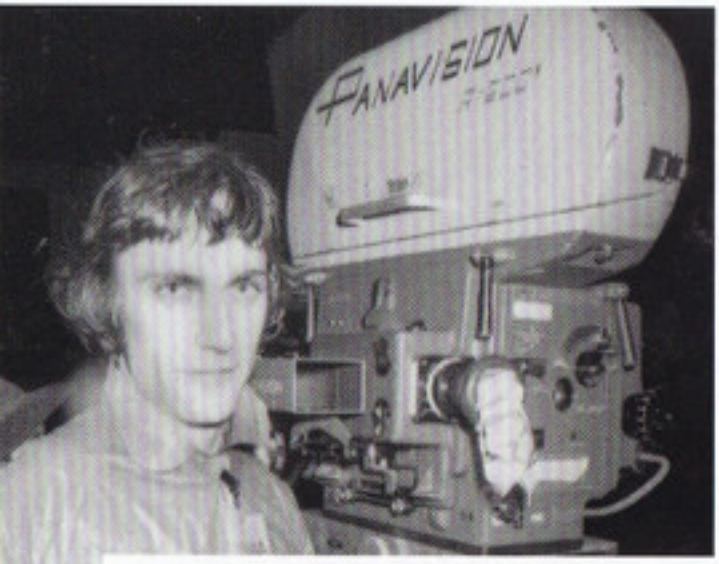
ABBA surrounded by fans, media and the film crew (Photo: ©PM ART).

The original intention for the ABBA movie had not been to make an extravagant cinema release, but rather to put together a straightforward 16mm film of the concerts that could function as a television special – much like what would happen a few years later with ABBA In Concert, filmed during the 1979 tour of North America and Europe. It was only a few months before the Australian tour that the film grew into an ambitious Panavision project. It was very much a measure of the current, exaggerated Australian interest in the group that ABBA – The Movie became a reality, for the idea to turn it into a major motion picture had come from Reg Grundy Productions, one of the major producers of television entertainment in Australia. Grundy was the company behind the record-breaking 1976 television special – as well as the local licensees for ABBA merchandise – and supplied 25 per cent of the budget. Polar Music International, ABBA's record label and production company, financed the rest.

AND WHAT ABOUT THE DIRECTOR? The choice was virtually self-evident: ABBA promo clip director and fellow Swede, Lasse Hallström, who had made such an important contribution to the group's visual image with clips like 'Mamma Mia' and 'SOS'. Indeed, the television screenings of those clips had been a determining factor in breaking ABBA in Australia. Today, Hallström is an acclaimed Hollywood director with titles such as My Life As A Dog, What's Eating Gilbert Grape, The Cider House Rules and An Unfinished Life to his credit, but back in the mid-1970s his CV was a little less extensive. Born in 1946, he inherited the interest in filmmaking from home, where his father – a dentist who dreamed of becoming a director – made 8mm amateur movies. At the age of ten, Lasse Hallström made his first 8mm film, and the interest developed through his teens. In high school he enlisted friends to act in parodies of directors popular in the early 1960s, such as Fellini, Bergman and Antonioni.

In 1966 Hallström made a 16mm film about The Mascots, a popular band in Sweden at the time; the members were former schoolmates of his. The film turned out so well that it was screened on Swedish television, which in turn led to freelance work for the budding director, making short film clips of various acts to be screened on pop music programmes. Around the same time he was briefly involved in an ultimately fruitless attempt to salvage a film project entitled Habari Safari, a disastrous venture embarked upon by The Hep Stars, the band that ABBA's Benny Andersson was a member of at the time.

By the early 1970s Hallström was a full-time employee at Sveriges Radio (the company that organised all radio and television broadcasting in Sweden at the time). Among his many assignments were the filming of comedy skits with a pair of popular comedians. It was actually these skits rather than his previous experience with pop music that led to his job as ABBA's promo clip director, starting with the 1974 films for 'Waterloo' and 'Ring Ring'. The year before he had made a TV movie entitled Shall We Go To My Place Or Your Place Or Each Go Home Alone?, a relationship



"IT WAS REALLY LIKE A FILM SCHOOL TO ME, TO PLAY AROUND WITH ALL THE EQUIPMENT WE HAD"

comedy in the aftermath of the 1960s sexual revolution. The film became very popular and in turn led to his first bona fide job as director and screenwriter for a similarly-themed cinema release, the 1975 movie A Guy And A Gal (aka A Lover And His Lass), which incidentally featured a number of ABBA tunes on its soundtrack.

This was pretty much the extent of Hallström's experience as a filmmaker when he was thrown headfirst into the somewhat daunting task of trying to make a credible cinema release out of ABBA's tour of Australia. Fortunately, he was used to working quickly and efficiently, and with a small budget – not least when he was making ABBA's promo clips. This, coupled with a "raw" and intuitive, spur-of-the-moment approach – an almost documentary-style visual aesthetic – and the fact that he knew the ABBA members, made him the perfect man for the job. With the ABBA movie, Hallström certainly didn't have the time to spend on planning and pre-production that would normally be set aside for a film extravaganza with a substantial budget.

THE TOUR THAT THE FILM would be depicting actually started in Europe with a concert in Oslo, Norway on January 28, 1977. This first leg of the tour then continued to Sweden, Denmark, West Germany, The Netherlands, Belgium and Great Britain, concluding with two concerts at London's Royal Albert Hall on February 14. For Hallström, the European part of the tour provided him with the opportunity to check out what ABBA's stage show was actually like, enabling him to prepare himself for the requirements of the filming. The director also decided that the film would work better if it had some kind of plot. Realising the difference between actually being present in front of the stage and seeing the same event captured on film, his

Director Lasse Hallström braving the weather during filming in rainy Sydney (Photo: ©PM ART).

ABBA on the steps of the Sydney Opera House. Their bodyguard, played by Tim Dover, is in the background. Photo: ©PM 2001

plan was to make the film a lively document of the Abbamania phenomenon, where the concert scenes were intercut with scenes that could move the narrative along. As Hallström put it, "I think even the most devoted ABBA fan couldn't stand a full-length film with only music performed on stage." That said, he was also aware that it would be the opportunity of seeing ABBA perform that would draw the audience to cinema, so the plot could not be too intricate. The solution came with the invention of an Australian country music radio disc jockey, Ashley Wallace, who is charged with the virtually impossible task of securing an in-depth interview with ABBA as they tour Australia.

The live concert footage making up the bulk of the film would be interspersed with the main thread of the movie: Ashley's attempts at hunting down the group as they travel from city to city, constantly eluding him, and his gradual warming-up to the ABBA phenomenon. The part of Ashley Wallace went to 29-year-old Australian actor Robert Hughes, who had appeared in several commercials and would later consolidate his fame as the title character in the Australian television series Hey Dad...!

The ABBA members' attitude towards the upcoming film project varied somewhat. Benny, who still remembered the disastrous Hep Stars film from a decade earlier, was suspicious and worried that the presence of a film crew would spoil the show for the audiences. Björn also had concerns: "To start with, we really didn't believe that we would be able to do a feature film. It would demand too much of us. But when the manuscript was completed we realised that we didn't have to be anybody except ourselves; the actual acting would be going on around us." Agnetha was more positive, saying that she "really liked the idea from the beginning".

In January 1977, Lasse Hallström spent a week in Australia, checking out the various locations where the film would be made, and meeting the local production team. Shelley Bamford, Production Co-Ordinator on the movie, recalled the somewhat chaotic circumstances under which the film was prepared, and how Hallström would be jotting down ideas for the script on bits of paper or whatever else was handy. Australian screenwriter Bob Caswell was also enlisted to do additional work on the manuscript, primarily the dialogue.

THE FILMING OF ABBA – The Movie began the moment the group stepped off the plane in Sydney, with scenes of the four walking through the airport greeting and waving for the assembled media hordes. This was also the moment when the madness started.

For make no mistake: ABBA's two weeks in Australia were not merely treated as a matter of a top act on tour, this was an event of national concern. One of the major newspapers simply printed a picture of ABBA along with the headline "THEY'RE HERE!" – there were no doubts whatsoever who "they" were.

"THE AUDIENCE JOINED TOGETHER IN ONE DEAFENING SHRIEK OF ECSTASY"

Amid the very real chaos and confusion that surrounded the tour and the filming, the fictitious character of DJ Ashley Wallace was thrown into the proceedings. For the sake of realism his identity was not immediately revealed to the ABBA members. For a couple of days they remained puzzled by the seemingly crazy journalist who kept turning up at their public appearances, trying to get their attention in every way imaginable. "I kept asking the most stupid questions that I could think of and it created an embarrassed silence at times," Hughes remembered. Frida confirmed his recollections: "I wondered who this odd, pushy journalist was. He kept desperately asking strange questions all the time and always wanted us to 'go someplace where it was a little quieter'!" Likewise, Tom Oliver, who played the role of ABBA's bodyguard in the movie, was initially not introduced as an actor to the group's real security people. When Oliver began pushing Robert Hughes around in scenes filmed on the steps of the Sydney Opera House, the bodyguards joined in for real. "We started wondering after a couple of press conferences who this guy was," Björn recalled. "He was there all the time and seemed to be rather pushy. We were talking about it at one point when Lasse was there. And then Lasse started laughing and told us what was going on."
The film crew were there also for the very first concert at the Sydney Showground, in

ABBA meet their audience onstage in Australia (Photo: Polar Music Int'l AB).

"ABBA – THE MOVIE WAS ULTIMATELY A TRUTHFUL DEPICTION OF WHAT IT WAS LIKE BEING ABBA"

"THE FIRST CONCERT WAS MARRED BY RELENTLESS RAIN"

front of more than 20,000 people. As if there wasn't enough chaos surrounding ABBA's presence in Australia, the first concert was marred by relentless rain. The downpour had been going on for days, reducing the grounds to a virtual quagmire – and making a wet mess out of the queuing fans, some of whom had been waiting outside the venue for 24 hours. There was even concern that the venue would be destroyed after being trampled down by a mass audience. The rain also meant slippery conditions for the group, not to mention the danger of electrocution. During the concert, stagehands were constantly running across the stage, trying in vain to mop the floor, and throwing out towels. Even ABBA manager Stig Anderson was seen crawling around on all fours, mopping up the water. But not even these awful conditions could dampen the enthusiasm of the audience. As the group rushed out on the stage to the sound of the long thunderous drum, bass and guitar intro to 'Tiger' it was as if every single person in the audience joined together in one deafening shriek of ecstasy. "We have probably never received such a rapturous reception anywhere," Agnetha recalled. "It seemed the ovation would never end."

Lasse Hallström, ever the film director, recognised the dramatic qualities of the event. "We will get some fantastic scenes from that rain disaster concert," he enthused after shooting was completed.

A sea of umbrellas at the first concert in Sydney (Photo: ©PM ART).

He had yet to discover that the rain had leaked into the film canisters, destroying much of the footage from this first concert. In the film, the opening number from the Sydney premiere had to be spliced together with sequences from at least one other concert. Yet despite these appalling conditions, it was as if the rain and the sound problems mattered not one iota for the majority of the audience that night: they simply adored ABBA and loved the show unreservedly. It stands as a highlight in the group's career and over the years, Björn, Benny, Agnetha and Frida have all remained deeply touched by the loyalty of their Sydney fans on that wet night. "Imagine 25,000 people standing outdoors in the pouring rain, holding 25,000 umbrellas, and then, when you step out onto the stage pandemonium breaks loose!" said Björn. "It almost makes your heart burst. You wonder what you've done to deserve this. I can't describe the feeling."

Rain leaking into film canisters was not the only problem to contend with for Lasse Hallström. With the constant pressure on ABBA throughout their visit to Australia, they demanded to be left alone, to get away from all the craziness if only for a few moments. "I wanted access to them all the time," Hallström remembered many years later. "I wanted to be in their faces as they were waking up, going to bed. [But what we got was] a couple of doors ... shut in front of us." Amid the constant chaos, the security men also gave Hallström a hard time every now and then. "I found myself forcibly restrained from getting close on several occasions and I got just a little tired of having to explain that I was there at ABBA's own request!"

During the filming of the concert scenes, Lasse Hallström also had to consider the fact that the cameras would be an intrusion for the audience, who had actually paid to watch ABBA in concert – not the sight of a film crew blocking their view. "We solved the problem of on stage filming rather well," the director said. "We made a compromise and 'ruined' just three songs per show and location." This meant that all the songs were ultimately covered, although in some cases the performance of a certain song had to be spliced together from two or more shows.

THE STAGE SHOW that ABBA offered the audiences on the tour of Europe and Australia was suitably lavish. Both stage and costumes were predominantly white, with blue curtains and large vases filled with red roses at various spots to add a dash of colour along with the lighting effects. The costumes, designed by Owe Sandström, were brightened up with golden trimmings of varying size. With four albums to their credit, the group had a fair amount of material to choose from for their 25-song, two-hour performance. But as the latest two – ABBA and Arrival – were the strongest, the bulk of the show relied on those albums, with only 'He Is Your Brother' (from Ring Ring), 'Waterloo' and 'Sitting In The Palmtree' (both from Waterloo) remaining from the early years. Completely unfamiliar to audiences was the brand new "mini-musical" closing the show, the 25-minute opus The Girl With The Golden Hair. Its storyline dealt with a

small-town girl leaving her hometown to achieve stardom as a singer, only to find herself trapped by fame. Frida and Agnetha donned blond wigs and identical costumes to indicate that they were both playing the same character.

Three of the four songs from the mini-musical were ultimately featured in studio-recorded versions on ABBA's next album, 'Thank You For The Music' being the most famous. But the fourth song, entitled 'Get On The Carousel', was not on the album. Instead, the song, which has never been released on any album, remains a unique feature of ABBA – The Movie.

On March 13, after having performed in front of a total of 145,000 people in Sydney, Melbourne, Adelaide and Perth, ABBA finally departed Australia. It had been an incredible experience, with rapturous receptions everywhere, but also one that took its toll. The intense, unrelenting attention from the media and the masses of fans left an especially deep mark on Agnetha. "No one who has experienced facing a screaming, boiling, hysterical crowd could avoid feeling shivers up and down their spine," she reflected many years later. As the main focal points of the group, the girls were the subjects of the most passionate attention from the fans. Frida even remembered some situations as "nasty".

In the somewhat calmer aftermath of the ABBA tour, the film crew stayed behind for a few days to film some additional scenes with the local actors and also a number of location shots. After the group had enjoyed three months of rest, taken care of business matters and then started songwriting and recording sessions for the upcoming LP – eventually entitled ABBA – The Album – it was time for ABBA and Lasse Hallström to get to grips with the final completing scenes for the movie. These were to be shot in Stockholm, which meant that they had to wait until the Swedish summer to match it all up with the Antipodean summer scenes filmed in Australia. Robert Hughes, who'd hardly had time to even say hi to the group during their hectic weeks down under, joined the film crew in Stockholm. Tom Oliver – well-known in Australia for his part in the television drama Number 96, and later finding international fame in the long-running series Neighbours – also made the trip: his task was not only to play the bodyguard but to appear as a waiter and a barman in a dream sequence, as well as the taxi driver towards the end of the film.

ON JUNE 6, shooting for the completing scenes began, continuing to the end of the month. With the pressure on to capture ABBA in concert, in Australia there had been precious little time to film Robert Hughes doing anything else than interviewing local audiences and driving a rental car in desperate pursuit of the group. This meant that quite a few of the interiors and exteriors had to be shot in Stockholm. For instance, virtually every scene in a hotel room or hotel reception was captured in ABBA's hometown rather than in Australia. The most well-known example is, perhaps, the scene where the ABBA members gather in Agnetha and Björn's hotel

"WE REALLY DIDN'T BELIEVE THAT WE WOULD BE ABLE TO DO A FEATURE FILM"

room, reading newspaper reviews. This was filmed at Stockholm's Sheraton Hotel. Those with a keen eye may also notice Swedish street signs flashing by in a scene where Ashley is running across a street while clutching a pile of recently-purchased ABBA merchandise.

Most importantly, Stockholm in June was also when the scenes of ABBA performing a number of brand new, studio-recorded songs were to be filmed. On May 31, just a week before the shooting started, the group had begun sessions for their new album, and so far three songs had been recorded: 'The Name Of The Game', destined to be the next ABBA single, 'Eagle', an atmospheric number inspired by the novel Jonathan Livingston Seagull, and 'Thank You For The Music'. Accordingly, these were the tracks that were featured in the movie. 'The Name Of The Game' was used for a sequence earmarked as "Fantasy Song" in Lasse Hallström's shooting schedule. In this sequence, the continuously frustrated Ashley dreams that he is actually close friends with ABBA and the constant centre of their attention. 'Eagle' was featured towards the end of the movie, in another fantasy sequence for which the preliminary name was "Elevator Rock". With the aid of paper cones onto which coloured lights were projected, the director created the impression of a

The camera crew trying to capture ABBA's every step (Photo: ©PM ART).

"ASHLEY DREAMS THAT HE IS CLOSE FRIENDS WITH ABBA"

surreal elevator ride as ABBA were seen performing the song. The filming of the 'Eagle' sequence also meant certain "hardships" for the group members: during parts of the sequence they had to stoop in a 45-degree angle, all the while singing and trying to look natural.

Lasse Hallström, who was used to making simple, no-tricks comedies rooted in everyday life, relished the opportunity the ABBA movie gave him. "Looking back on it, it was really like a film school to me, to play around with all the equipment we had," he said many years later.

BY JUNE 30, production on the film was finally wrapped. ABBA then went back to full-time work on their forthcoming album, planned for release in conjunction with the movie at the end of the year. At one point, there had been an idea to turn the album into a double-package, with one studio-recorded disc and then an additional live record from the tour. Ultimately, however, those plans were shelved, and to date, only three live recordings from the 1977 tour have been released on disc in their entirety: 'I Wonder (Departure)' – which was the B-side of the single

'The Name Of The Game' – 'Fernando' and 'Money, Money, Money', the latter two being included on the 1986 album ABBA Live. That said, ABBA – The Album was still closely linked to ABBA – The Movie, not only through the similar artwork that graced the movie posters and album sleeve, but also via the LP track listing: 'Eagle', 'The Name Of The Game' and 'Thank You For The Music' were all featured in the film, as was a live version of 'I'm A Marionette' – and the introduction of 'Hole In Your Soul' was played at the start of the opening credits. For his part, Lasse Hallström had some 50-60 hours of film to sift through before he would be able to deliver the finished film. "I save all the important decisions for the editing room," he revealed at the time. "That's my method and I can say that I've never had such a good time editing a film before. I like editing, but this beats everything."

After months of post-production work – ABBA themselves also had some involvement as they polished up the live soundtrack – by November 22 the film was ready for preview by a number of international distributors. Those present at the screening thoroughly enjoyed what they saw, and the 5 million kronor budget (approximately US$1.1 million) was recouped just through the deals struck with those distributors. All in all the movie turned out to be a box office success; a year after the premiere it had been seen by more than five million people.

AT THE TIME OF WRITING, almost three decades have passed since ABBA – The Movie was made. The interest in the group's music is as strong as ever, but it is being enjoyed primarily through studio-recorded work. In fact, filmed documentation of ABBA on tour is very scarce: the only films ever made are ABBA In Concert (depicting the 1979 tour of North America and Europe, also available on DVD) and ABBA – The Movie.

Therefore, Lasse Hallström's film is not only valuable for its vibrantly vivid presentation of the group's stage show, but also for capturing on celluloid the hysteria and madness surrounding the Australian Abbamania phenomenon. "They are all like mad down there," the director determined at the time. "It's like Beatlemania, only worse, since ABBA has an audience of all ages: between 3 and 90 years." Although the plot involving the interview-hunting DJ may have been fictitious, ABBA – The Movie was ultimately a truthful depiction of what it was like being ABBA at this most exciting and exhausting time in the group's history. As Björn later confirmed: "The way the film describes that is reality."

Carl Magnus Palm
author of Bright Lights Dark Shadows – The Real Story Of ABBA (Omnibus Press)

CAST AND CREDITS:

ABBA: Anni-Frid Lyngstad, Benny Andersson, Björn Ulvaeus and Agnetha Fältskog. Robert Hughes as Ashley – the disc-jockey. Tom Oliver as bodyguard, bartender and taxi driver. Bruce Barry as radio station manager. Stig Anderson as manager.
Vocal backing group: Lena Andersson, Lena-Maria Gårdenäs-Lawton, Maritza Horn. Musicians: Ulf Andersson, Ola Brunkert, Lars Carlsson, Anders Eljas, Wojciech Ernest, Malando Gassama, Rutger Gunnarsson, Finn Sjöberg, Lars Wellander.

Written and directed by Lasse Hallström. Music recording: Michael B. Tretow with the assistance of Weston Baker. Directors of photography: Jack Churchill, Paul Onorato. Executive producers: Stig Anderson, Reg Grundy. Directors of production: Waldemar Bergendahl, Ray Newell. Edited by: Lasse Hallström, Malou Hallström, Ulf Neidemar. Main title designed by Rune Söderqvist. Animation: Animagica AB. European tour organiser: Thomas Johansson. Australian tour organiser: Paul Dainty. Production: Polar Music International AB, Sweden and Reg Grundy Productions Pty. Ltd. Australia. Filmed in Panavision.

All songs published by Universal/Union Songs AB, except 'Johan på snippen' EMI Music Publishing AB, 'Polkan går' and 'Stoned', Trad.Arr.

Digital restoration of original 4 channel mix: Lars Lundberg, CinePost Studios, Stockholm. 5.1 surround & stereo sound mixed by Bernard Löhr at Mono Music Studio, Stockholm. HD Telecine transfer was made from an intermedia positive by FilmTeknik AB, Stockholm. Blu-ray design and authoring by Sony DADC. Research and liner notes by Carl Magnus Palm, with thanks to Ian Cole. Art direction by Fredrik Hurtig/802. Original cover artwork by Rune Söderqvist and Björn Andersson. Subtitles by BroadcastText, Stockholm. Project co-ordinated by Mia Segolsson and Gerry Gallacher.

ABBA with actor Robert Hughes during the filming in Stockholm, June 1977 (Photo: Polar Music Int'l AB).

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Money, Money, Money (B. Andersson/B. Ulvaeus)
He Is Your Brother (B. Andersson/B. Ulvaeus)
Intermezzo no 1 (Instrumental) (B. Andersson/B. Ulvaeus)
Waterloo (B. Andersson/S. Anderson/B. Ulvaeus)
Mamma Mia (B. Andersson/S. Anderson/B. Ulvaeus)
Johan på snippen (Instrumental) (G. Wahlberg)
Polkan går (Instrumental) (Arr. B. Andersson/B. Ulvaeus)
Rock Me (B. Andersson/B. Ulvaeus)
I've Been Waiting For You (B. Andersson/S. Anderson/B. Ulvaeus)
Stoned (Instrumental) (C. Hicks)
The Name Of The Game (B. Andersson/S. Anderson/B. Ulvaeus)
Ring Ring (B. Andersson/S. Anderson/B. Ulvaeus/N. Sedaka/P. Cody)
Why Did It Have To Be Me (B. Andersson/B. Ulvaeus)
When I Kissed The Teacher (B. Andersson/B. Ulvaeus)
Get On The Carousel (B. Andersson/B. Ulvaeus)
I'm A Marionette (B. Andersson/B. Ulvaeus)
Fernando (B. Andersson/S. Anderson/B. Ulvaeus)
Dancing Queen (B. Andersson/S. Anderson/B. Ulvaeus)
So Long (B. Andersson/B. Ulvaeus)
Eagle (B. Andersson/B. Ulvaeus)
Thank You For The Music (B. Andersson/B. Ulvaeus)

The Official International ABBF Fanclub, PO Box 3079, 4700 GB Roosendaal, The Netherlands
The official ABBA website: www.abbasite.com

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